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## The Hergenrader Collection of Contemporary Art

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# THE HERGENRADER COLLECTION OF CONTEMPORARY ART



SHELDON MEMORIAL ART GALLERY AND SCULPTURE GARDEN  
UNIVERSITY OF NEBRASKA

# THE HERGENRADER COLLECTION OF CONTEMPORARY ART

August 21 - October 26, 1997

*Our collecting interests have been in two areas; one for the home, the other for my office. Common to both was a focus on contemporary art by living Americans. Helen Frankenthaler was our first major acquisition and our interest in her originated from the Sheldon's Frankenthaler painting. As we grew more confident in our collecting, works by emerging artists were added.... We take great pleasure in "living" with our art.*

*Wil J. Hergenrader, 1997*

Cindy Sherman, *Untitled*, 1984. Photo credit: John Spence.





Helen Frankenthaler, *Shannon*, 1970.

The success of an art museum is often in proportion to the energy of its patrons who willingly commit themselves to its mission and who, by donating their time and resources, insure its continued success. The Sheldon Memorial Art Gallery and Sculpture Garden is no different. And the Sheldon Gallery not only has a local group of committed patrons and donors, but it also boasts an ever-increasing number of patrons and donors across the nation who have, for many reasons, recognized the significance of the Sheldon Gallery's collection of American art and are willing to participate in its continued excellence. It is in this context that the Sheldon Gallery honors the efforts of Wil J. and Sally Hergenrader.

The Sheldon Gallery is pleased to present *The Hergenrader Collection of Contemporary Art*, a selection of nineteen works from the art collection of Wil and Sally Hergenrader of Memphis, Tennessee. Wil, a native Lincolnite and 1954 graduate of the University of Nebraska, and Sally have recently donated and made promised gifts of twelve important contemporary artworks to the Sheldon Gallery, each of which significantly enhances the scope and quality of the permanent collection. In addition to these gifts from Wil's "office" collection, they have graciously lent seven additional artworks to this exhibition from their "home" collection in order to give the Sheldon's audience a broader view of their substantial collecting activities of the 1970s and 1980s that have produced a coherent but diverse collection of over sixty works.

The Hergenraders moved to Memphis in 1972, where Wil has served, until his retirement last year, as Chairman of Cummins Mid-South, a division of Cummins Engine Company in Columbus, Indiana. It was in Memphis and through their involvement with the Memphis Brooks Museum of Art that they developed a

serious interest in collecting contemporary art. From 1973-1979 they were members of the museum's primary support group, Art Today, where Wil's energy and leadership not only broadened the group's membership base but increased its participation in acquiring major contemporary art for the museum's collection. It was within the context of their roles as museum patrons that interest in developing their own collection of contemporary art increased, culminating in the development of a dynamic private collection.

Wil served as President of the Brooks Museum's Board of Trustees from 1983-1985, initiating a "Plan for Excellence" for the Museum that was intended to increase the Museum's presence as a community resource. As a leading member of the New Museum Committee, he also played an important role in the realization of the museum's renovation and expansion plans, which were completed in 1990. Later in 1990 the Hergenraders were honored by the Brooks Museum of Art with an exhibition of their private collection.

These nineteen works on exhibit from the Hergenrader Collection reveal the diversity and eclecticism of the artworld of the 1980s, manifest in a variety of media by important artists such as photographers Robert Mapplethorpe and Cindy Sherman, painters Jennifer Bartlett, James Rosenquist, and Robert Longo, sculptor Scott Burton, and ceramicist Viola Frey.

According to George W. Neubert, director of the Sheldon Gallery, "this exhibition, which honors the philanthropy demonstrated by Wil and Sally not only serves to recognize their efforts as collectors, but equally important demonstrates how their generosity enables us to fulfill the Sheldon Gallery's mission of developing a world-class fine art collection at the University of Nebraska."

*The Hergenrader Collection of Contemporary Art* not only is intended to feature prominently the promised gifts of twelve works (many of which were on exhibit at the Brooks Museum in 1990), but also to celebrate the vision and achievement of private collectors and the important roles they play in the continued development and success of the Sheldon Gallery. We are honored that Wil and Sally, as long-time friends and patrons of the University of Nebraska Foundation, have determined the Sheldon Memorial Art Gallery and Sculpture Garden to be the repository for their fine art collection.

Daniel A. Siedell, Curator





Robert Mapplethorpe, *Calla Lily*, 1987.

Barbara Kruger, *Untitled (Progress is Your Most Important Product)*, 1984. Photo credit: John Spence.



**Progress is your most important product**

## CHECKLIST OF WORKS IN EXHIBITION

Scott Burton, *Aluminum Chair*, 1980-81  
aluminum, black enamel, lacquer  
28 7/8 x 23 3/8 x 65 1/4 in.  
Gift of Wil J. and Sally Hergenrader through the  
University of Nebraska Foundation, 1996. U- 4692

Viola Frey, *Handout Man*, 1985  
glazed ceramic  
110 x 56 x 36 in.  
Extended Loan from Wil J. and Sally Hergenrader,  
1997. L - 8 - 97

Jack Goldstein, *Untitled*, 1984  
acrylic on canvas  
72 x 72 in.  
Extended Loan from Wil J. and Sally Hergenrader,  
1997. L - 9 - 97

Al Held, *Rome 1*, 1982  
acrylic on canvas  
84 x 120 in.  
Gift of Wil J. and Sally Hergenrader through the  
University of Nebraska Foundation, 1996. U- 4693

Jenny Holzer, *Untitled*, 1986  
electronic moving message  
5 x 29 x 2 in.  
Extended Loan from Wil J. and Sally Hergenrader,  
1997. L - 2 - 97

Barbara Kruger, *Untitled (My Tongue Is In Your  
Cheek/Read My Lips)*, 1986  
lenticular photograph  
18 1/2 x 18 1/2 in.  
Extended Loan from Wil J. and Sally Hergenrader,  
1997. L - 1 - 97

Barbara Kruger, *Untitled (Progress is Your Most Important  
Product)*, 1984  
photograph  
47 1/2 x 71 3/4 in.  
Extended Loan from Wil J. and Sally Hergenrader,  
1997. L - 4 - 97

Donald G. Lipski, *Untitled #12*, 1985  
wire trash can, parachute bits, disk  
31 3/8 x 29 x 26 1/4 in.  
Extended Loan from Wil J. and Sally Hergenrader,  
1997. L - 6 - 97

Robert Longo, *64 Study for V*, 1983  
charcoal, pencil, acrylic and dye on paper  
50 x 38 in.  
Extended Loan from Wil J. and Sally Hergenrader,  
1997. L - 5 - 97

Edward F. Paschke, *Galapagos*, 1982  
oil on canvas  
41 3/4 x 80 in.  
Extended Loan from Wil J. and Sally Hergenrader,  
1997. L - 3 - 97

James Rosenquist, *Industrial Cottage*, 1978-80  
lithograph  
19 1/2 x 43 3/4 in.  
Extended Loan from Wil J. and Sally Hergenrader,  
1997. L - 7 - 97

Cindy Sherman, *Untitled*, 1984  
color photograph  
71 x 48 1/2 in.  
Gift of Wil J. and Sally Hergenrader through the  
University of Nebraska Foundation, 1996. U - 4663

### Works Lent to the Exhibition from the Wil J. and Sally Hergenrader Collection

Jennifer Bartlett, *At Sea in Japan*, 1980  
woodblock and silkscreen on Japanese handmade  
Hosho paper  
22 1/2 x 16 3/4 in. each

Jonathan Borofsky, *Molecule Man with Briefcase*, 1984  
aluminum  
96 1/4 x 61 1/4 x 1 1/4 in.

Helen Frankenthaler, *Shannon*, 1970  
acrylic on canvas  
58 x 76 1/2 in.

Nancy Graves, *Boss*, 1982  
bronze with polychrome patina  
15 x 18 1/2 x 10 in.

Bryan Hunt, *Roebing*, 1982  
cast bronze and limestone  
54 1/4 x 15 x 12 1/2 in.

Robert Mapplethorpe, *Calla Lily*, 1987  
dye transfer print  
18 1/4 x 18 1/4 in.

Joseph Raffael, *Two Birds*, 1979  
oil on canvas  
20 x 100 in.

Cover: Viola Frey, *Handout Man*, 1985.  
Photo credit: John Spence.



This exhibition is sponsored in part by the Nebraska Art Association, a nonprofit membership organization dedicated to the advancement of the visual arts in Nebraska through educational enrichment opportunities. Additional funding has been provided by the Nebraska Arts Council, a state agency, through a Basic Support Grant, which has supported all the year's programs of the Nebraska Art Association.

The Sheldon Gallery would like to extend special acknowledgment and gratitude to both Wil and Sally Hergenrader and the University of Nebraska Foundation for their cooperation.